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such as marble, with a lovely luminous surface; on the contrary, the dull tone of the limestone invited wholesale concealment by color. And this beginning proved decisive in the history of Greek sculpture. For it was natural for a generation brought up on brilliantly colored sculptures to continue the practice even after the introduction of a better material. The color would be no longer used for concealment and therefore would be confined only to certain portions; but the idea of statues in dazzling white marble in which, on account of the glaring light and the height at which they were placed, few details could be distinguished, would have seemed as distasteful to the Greeks as colored sculpture appears to some of us.

The five copies now acquired by the Museum represent the following groups:

1. The three-bodied monster, popularly known as Typhon or Blue Beard, from a pediment of the old Hekatompedon Temple. The copy is the size of the original.

2. Contest of Herakles and the Triton, likewise from a pediment of the Hekatompedon, and also painted full size.

3. Two lions devouring a bull, painted half the size of the original; perhaps also from a pediment group. These three groups belong to the most fully developed period of the poros sculptures.

4. The combat of Herakles and the many-headed Hydra with Iolaos and his chariot and a large crab sent by Hera to assist the monster (half the size of the original). This is among the most archaic of the poros sculptures, dating perhaps as early as 570 B. C. It was clearly a pediment group.

5. The introduction of Herakles into Olympos: Herakles advances briskly toward Zeus and Hera seated in state (half the size of the original). The style is midway between the Hydra composition and the Hekatompedon groups. Like the others it clearly formed a group from a pediment.

As there is no space for these reproductions in the galleries of casts, they have been placed provisionally in the vestibule leading to the hall of sculptures in the Classical Wing.

G. M. A. R.

A SIXTEENTH-CENTURY MILITARY SKIRT

WE are apt to think of armor as skillfully modeled in steel. But the student knows that it was usually made of soft materials. In fact, a large proportion of ancient armor (for it included defenses of common soldiers) was of cushioned fabrics, easy to wear yet protecting one against dangers of warfare. It was often designed and constructed admirably, and not a little of it must be given merit as *objets d'art*. Costly *cottes* and *gambesons* of the

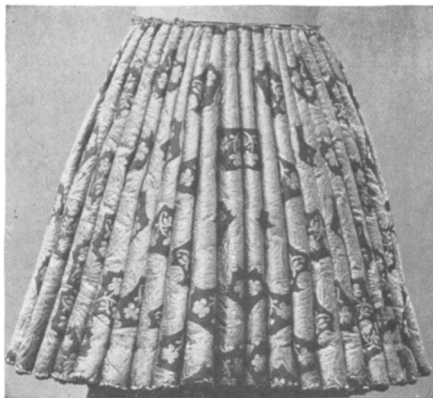


FIG. 1. MILITARY SKIRT
FRONT VIEW AS WORN

thirteenth, fourteenth, and fifteenth centuries were covered with tissues, beautiful in design and attractive in colors. This we know only from contemporary documents, such as polychromed tomb figures, painted glass, and miniatures; for unfortunately hardly an actual object has survived the corrosion of time. In fact, "soft" armor of later period and of any kind is represented in museums only in few instances. Thus brigandines, held together by canvas and covered with brocade or velvet, are among the rarest objects of museums. In these, incidentally, our gallery is unusually rich, for we have no less than four specimens of high quality.¹ We have also a military skirt of crimson velvet of Gothic design worn at the end of

¹Cf. text and illustrations by Victor Gay, *Glossaire d'Archéologie*, p. 219.

the fifteenth century, possibly unique, but unfortunately without its original lining and mountings: this object turned up a few decades ago in an old chest in an attic in Saragossa and was sold by the length as "Gothic velvet"—only at that time was its padded lining detached, alas, and thrown away.

It is to be recorded that a second military skirt, or Waffenrock (fig. 1), has now come to us which is in its original condition, with its lining intact even to the tapes which held together the skirt's "accordion" pleating and attached it to the wear-

are clearly designed to deaden and stop a blow, yet at the same time to impede as little as possible the movements of the wearer. The present specimen is of princely quality, richly woven in gold thread in an embossed pattern on a warp of blue silk in which appear golden sprigs of roses. The skirt is lined with heavy blue linen, bearing at one point the stenciled stamp of its maker or of its armory (fig. 3). At the waist the original crimson braid is present, and the various tabs by which the skirt was held in place. At each side is sewed a heavy loop through



FIG. 2. MEETING OF MAXIMILIAN AND HENRY VIII

er (fig. 4). This skirt, we are told, belonged originally to the Waffenkammer of the Dukes of Saxony, and was sold years ago to a well-known antiquity dealer in Dresden, "der alte Meyer," from whose family it passed into the hands of a well-known armor collector in Brunswick, from whom the Museum acquired it. Indeed, we recall no other specimens of its kind excepting in the royal collection of the Johanneum at Dresden. None the less, such a skirt was an object common enough in its day. It appears in many pictures of *pas d'armes*, or of pageantry, e.g. the Field of the Cloth of Gold (1520) (fig. 2). One wonders how such a ballet-like skirt could have had any function in warfare, until one examines an actual specimen. He then finds that it is quite heavy ($4\frac{1}{2}$ pounds), half an inch or more thick, and compactly padded with flax.² Its heavy pleatings

which a strap or similar device was passed.

In further detail, the skirt is long (21 inches). Its lower border is no less than



FIG. 3. STENCILED STAMP
APPEARING ON LINING

four yards in width. The front of the skirt shows twenty pleatings which keep their shape, thanks to two lines, upper and

with silk instead of flax, were used in large numbers in the recent war as a protection against shrapnel, pistol ball, and bayonet. They would stop a pistol ball at 300–600 foot-seconds. Cf. *Helmets and Body Armor in Modern Warfare*, pp. 289–292.

²Waistcoats and tippet-like neck defenses made in quite similar fashion, stuffed, however,

lower, of heavy braid firmly sewed to the lining at right angles to the pleats. The back of the skirt (fig. 4) brings together two elements, right and left, each flat, carefully quilted, and two feet wide at the lower border: between them occurs the break in the skirt which allowed the wearer freer movement. The waist line is remarkably small, measuring hardly twenty-three inches, bringing to mind the slender-waisted knights of Maximilian's court whose *justaucorps* must have been tightly laced, indeed. Our Waffenrock is of Ger-

SIDELIGHTS ON THE SIXTH EXHIBITION OF INDUSTRIAL ART

IN connection with the Sixth Exhibition of Work by Manufacturers and Designers showing the result of study of the collections, it behooves us again to recall the controlling factors which both limit this exhibition and make it possible. In the introduction to the List of Contributing Firms¹ it is stated:

"It has not been the purpose to show

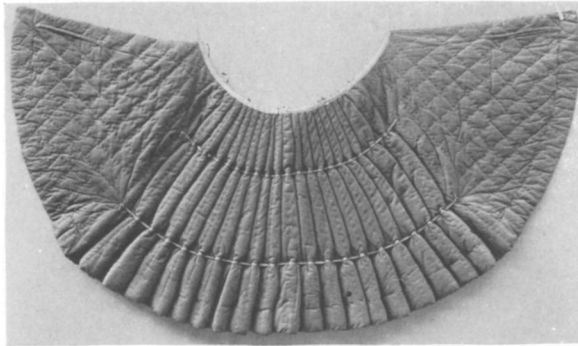


FIG. 4. SKIRT, SHOWING LINING

man workmanship and dates from the first third of the sixteenth century.³

B. D.

³Since the foregoing was written, a very interesting letter has been received from Dr. Erich Haenel, Director of the Armor Museum in Dresden, who has very kindly examined for us the early records at the Johanneum in order to determine whether there exists a record of the sale of the present skirt from the Dresden Museum. He discovered many sales to Moritz Meyer between June, 1836, and October, 1837, but the present object is not named. He found, however, in the museum's 'Akten' that a number of skirts (six in all) were sold in 1834 to another dealer, a certain 'Jude Mendel,' and one of these skirts is described as being of whitish stuff bearing flowers, and he notes that "among these skirts the Waffenrock may have been included, but the descriptions are not very accurate, and so we are not entitled to bring this note in connection with the present piece." So far as Dr. Haenel knows the German collections, our present specimen is the only well-preserved Waffenrock other than those (five specimens) in the Dresden collection.

all that has been done as a result of Museum study in the past year, nor yet to show the best that can be done, but rather to show a limited number of worthy pieces considered representative by the industries which produced them, while at the same time demonstrating a wide variety of material, style, form, color, texture, and technique generally, in order to indicate as many as possible of the myriad points of contact which the trades have made and can yet develop in the study of historic material in the Museum."

It is a fact that this exhibition is but a footnote to the real work among the trades. To go among workers in factories, to discuss with producers their own practical problems, to discuss with designers their own high purposes and often prescribed labors, to study conditions of mechanical production, of selling without knowledge

¹Copies may be had on request to the Secretary.